



ARTSY

# Publishing on Artsy

A GALLERY'S GUIDE TO WRITING ABOUT YOUR ARTISTS, INVENTORY, AND PROGRAMS

*Last Updated: October 12, 2016*

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- Maximizing the Footer
- Promoting Recent Press



*About Artsy Writer —*

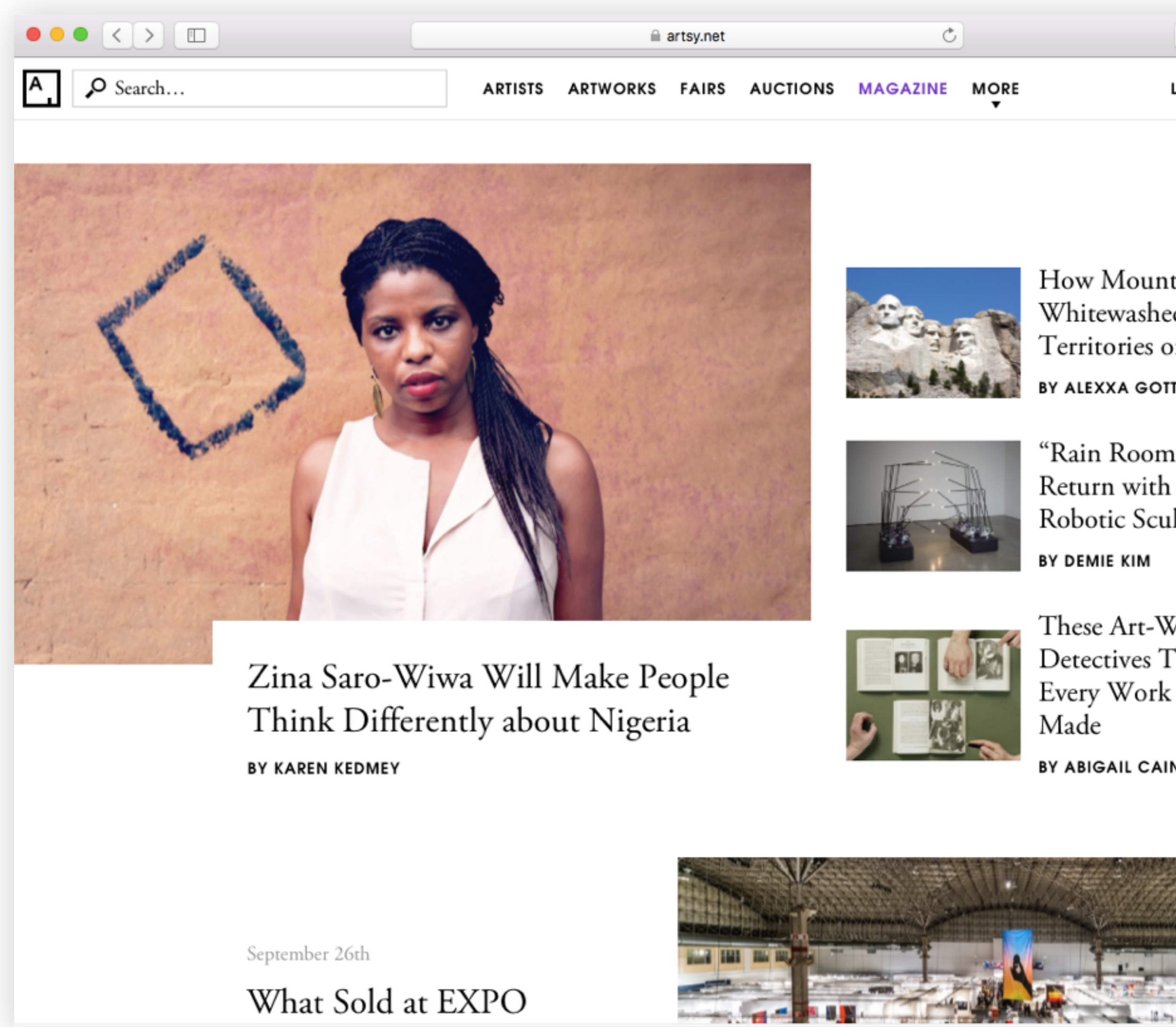
## About Artsy Writer — *Why Publish on Artsy*

Publishing on Artsy increases your gallery's presence on the site and enables Artsy's audience of art lovers and collectors to better access and engage with your artists and inventory.

This toolkit is designed to help our Preferred & Premium partners to develop content that is original, informative, and accessible. Posts that meet Artsy's editorial standards, outlined in this guide, may be featured on artist, artwork, and show pages throughout the site.

## About Artsy Writer — *Editorial Standards*

- Content is informative and written in an accessible style
- Content is copy-edited and proofread to ensure writing is free of spelling and grammar mistakes
- Content is fact-checked; all information is accurate
- Content is original. If posting writing published by your gallery, such as catalog essays, it is your responsibility to obtain the necessary rights to publish on Artsy



## About Artsy Writer — *Terms of Use*

- You may not re-publish articles from other publications, or copy-paste excerpts of them at length — we will remove any posts that violate this policy
- You may not impersonate Artsy editorial or misrepresent your content as being created by us
- You may not use overtly promotional language, or disparaging language
- You may not include images you have not obtained the rights to use



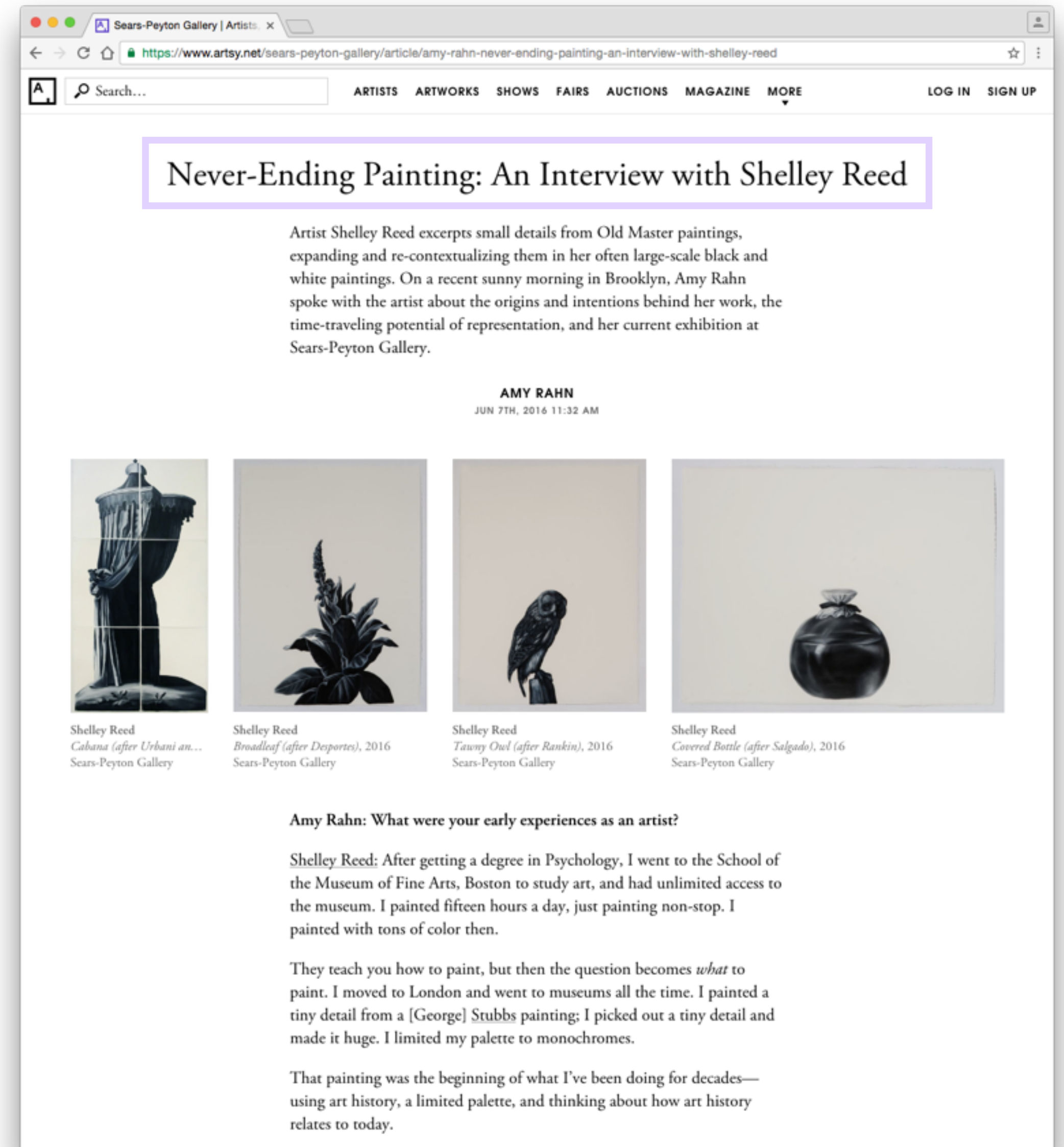
# About Artsy Writer — *Anatomy of a Post*

## TITLES ARE KEY

Create an evergreen title, so that if a reader discovers your post in a year from now, the content will not feel out of date. Keep the header educational and catchy, saving timely information about an exhibition opening or recent honor for the body of the text or the footer.

## PRO TIP

Begin with a question word—who, what, where, when, why, or how—to give the title a sense of mystery



The screenshot shows a web browser window displaying an article on the Artsy website. The browser's address bar shows the URL: <https://www.artsy.net/sears-peyton-gallery/article/amy-rahn-never-ending-painting-an-interview-with-shelley-reed>. The page title is "Never-Ending Painting: An Interview with Shelley Reed". The article text begins with: "Artist Shelley Reed excerpts small details from Old Master paintings, expanding and re-contextualizing them in her often large-scale black and white paintings. On a recent sunny morning in Brooklyn, Amy Rahn spoke with the artist about the origins and intentions behind her work, the time-traveling potential of representation, and her current exhibition at Sears-Peyton Gallery." Below the text, the author is identified as "AMY RAHN" with the date "JUN 7TH, 2016 11:32 AM". There are four small image thumbnails, each with a caption: 1. "Shelley Reed Cabana (after Urbani an... Sears-Peyton Gallery", 2. "Shelley Reed Broadleaf (after Desportes), 2016 Sears-Peyton Gallery", 3. "Shelley Reed Tawny Owl (after Rankin), 2016 Sears-Peyton Gallery", and 4. "Shelley Reed Covered Bottle (after Salgado), 2016 Sears-Peyton Gallery". The article continues with a question from Amy Rahn: "Amy Rahn: What were your early experiences as an artist?" followed by Shelley Reed's response: "Shelley Reed: After getting a degree in Psychology, I went to the School of the Museum of Fine Arts, Boston to study art, and had unlimited access to the museum. I painted fifteen hours a day, just painting non-stop. I painted with tons of color then. They teach you how to paint, but then the question becomes *what* to paint. I moved to London and went to museums all the time. I painted a tiny detail from a [George] Stubbs painting; I picked out a tiny detail and made it huge. I limited my palette to monochromes. That painting was the beginning of what I've been doing for decades—using art history, a limited palette, and thinking about how art history relates to today."

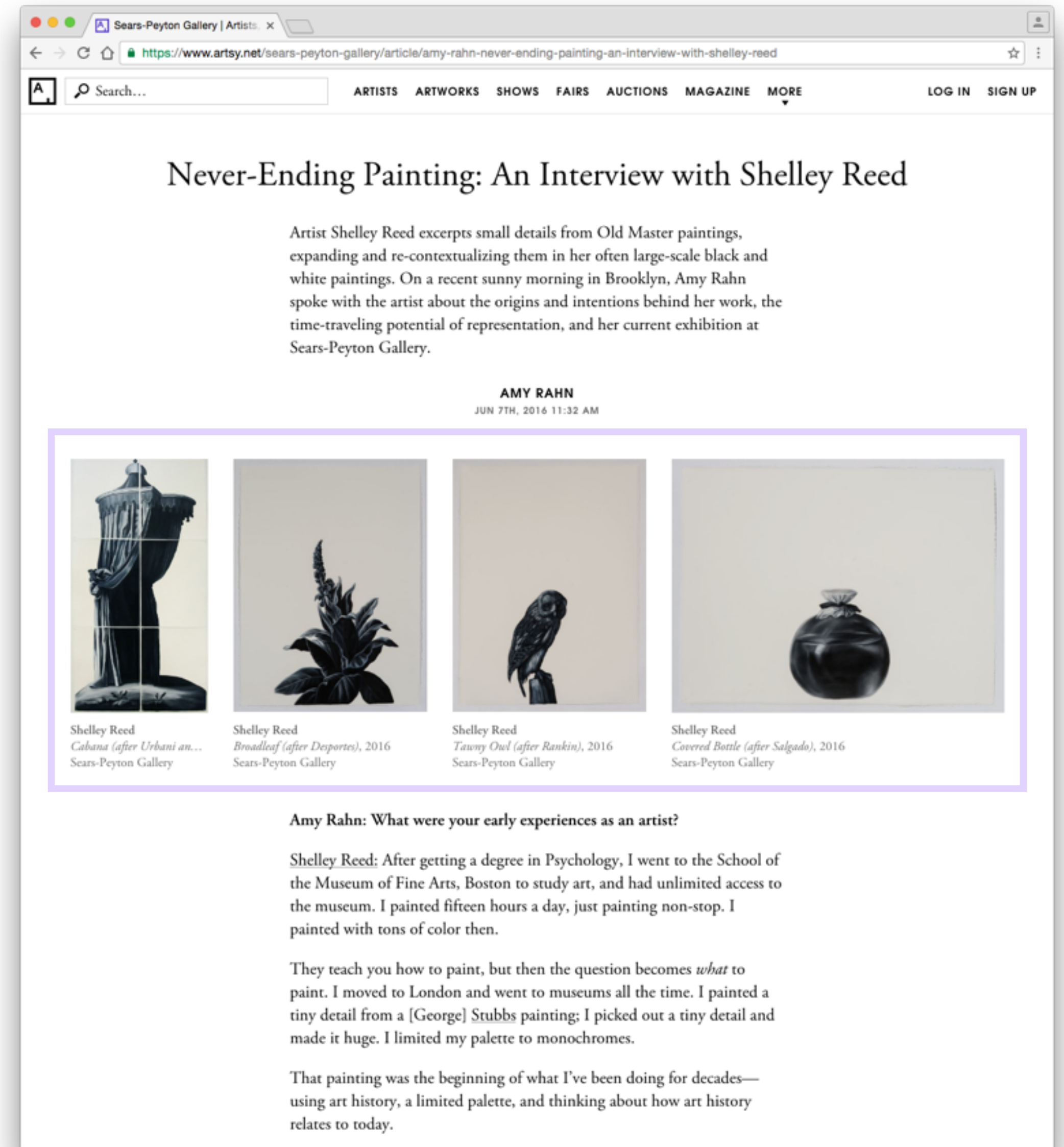
# About Artsy Writer — *Anatomy of a Post*

## BEGIN WITH AN IMAGE

Visuals are as crucial to the reader's engagement as the text, so be sure to include three to eight high-resolution images in your article, such as shots from the artist studio, the artist's portrait, and (most importantly) the artworks themselves.

## PRO TIP

If an artist's works are sparse or abstract, supplement images of these artworks with an installation shot from a recent exhibition, or include a person in the image to give readers a better sense of scale.



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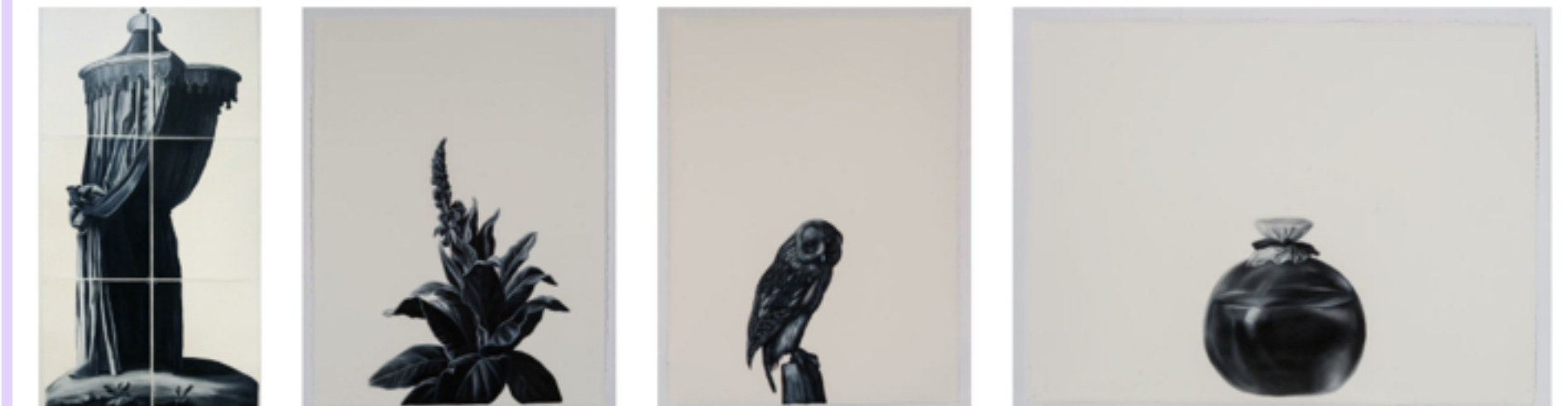
Sears-Peyton Gallery | Artists x

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## Never-Ending Painting: An Interview with Shelley Reed

Artist Shelley Reed excerpts small details from Old Master paintings, expanding and re-contextualizing them in her often large-scale black and white paintings. On a recent sunny morning in Brooklyn, Amy Rahn spoke with the artist about the origins and intentions behind her work, the time-traveling potential of representation, and her current exhibition at Sears-Peyton Gallery.

**AMY RAHN**  
JUN 7TH, 2016 11:32 AM



Shelley Reed  
*Cabana (after Urbani an...*  
Sears-Peyton Gallery

Shelley Reed  
*Broadleaf (after Desportes), 2016*  
Sears-Peyton Gallery

Shelley Reed  
*Tawny Owl (after Rankin), 2016*  
Sears-Peyton Gallery

Shelley Reed  
*Covered Bottle (after Salgado), 2016*  
Sears-Peyton Gallery

**Amy Rahn:** What were your early experiences as an artist?

**Shelley Reed:** After getting a degree in Psychology, I went to the School of the Museum of Fine Arts, Boston to study art, and had unlimited access to the museum. I painted fifteen hours a day, just painting non-stop. I painted with tons of color then.

They teach you how to paint, but then the question becomes *what* to paint. I moved to London and went to museums all the time. I painted a tiny detail from a [George] Stubbs painting; I picked out a tiny detail and made it huge. I limited my palette to monochromes.

That painting was the beginning of what I've been doing for decades—using art history, a limited palette, and thinking about how art history relates to today.



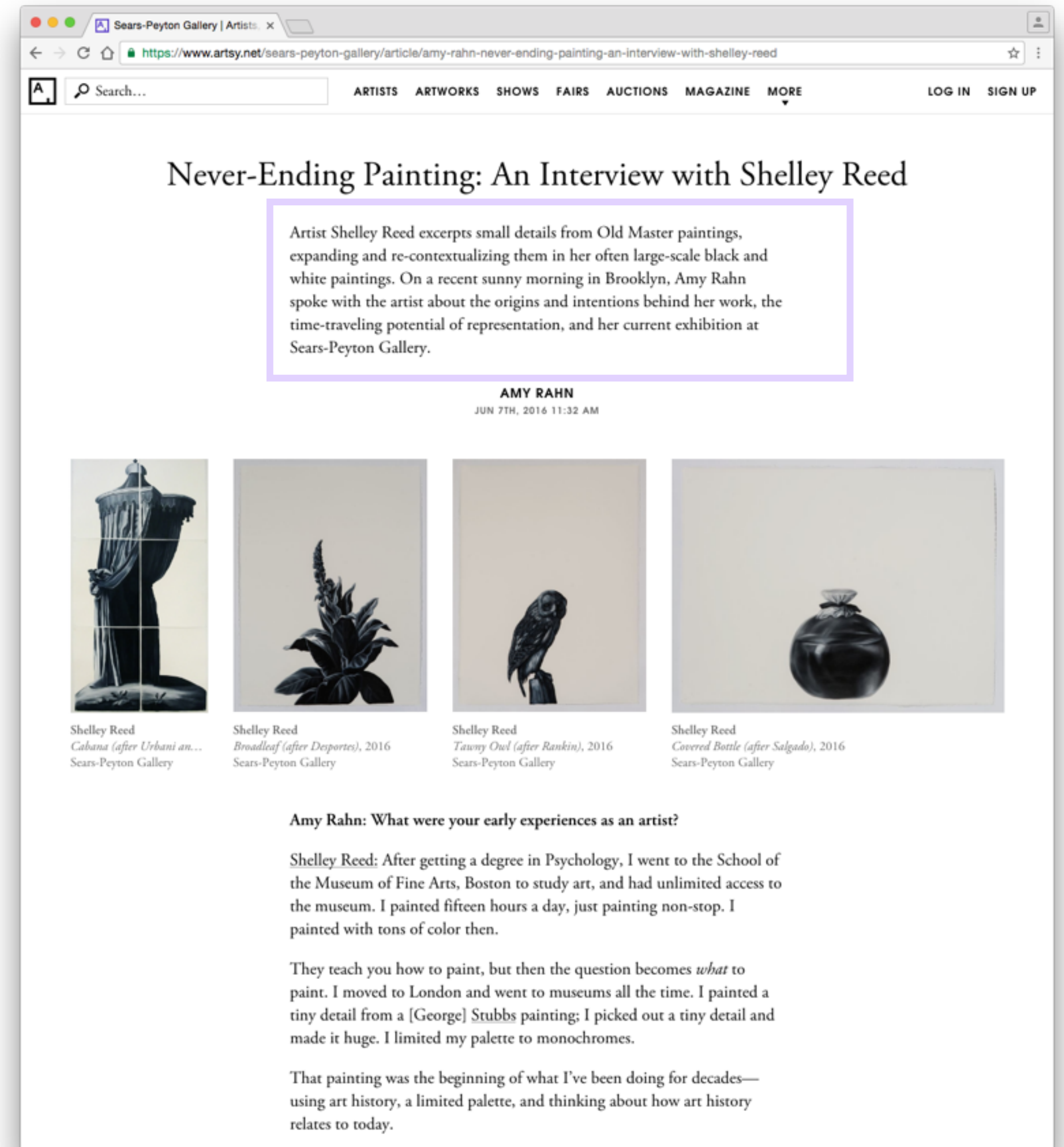
# About Artsy Writer — *Anatomy of a Post*

## THE OPTIONAL LEAD

In Writer, you have the option of creating a “lead paragraph,” which is a text field located at the start of the post between the title and the byline. Use this section to provide contextual information about your artist, exhibition, or gallery before diving into an interview or studio visit.

## PRO TIP

When first mentioning an artist’s name, include his or her nationality and artistic focus (e.g. the American sculptor Alexander Calder). These modifiers can go a long way in contextualizing your reader, making the text ahead more accessible.



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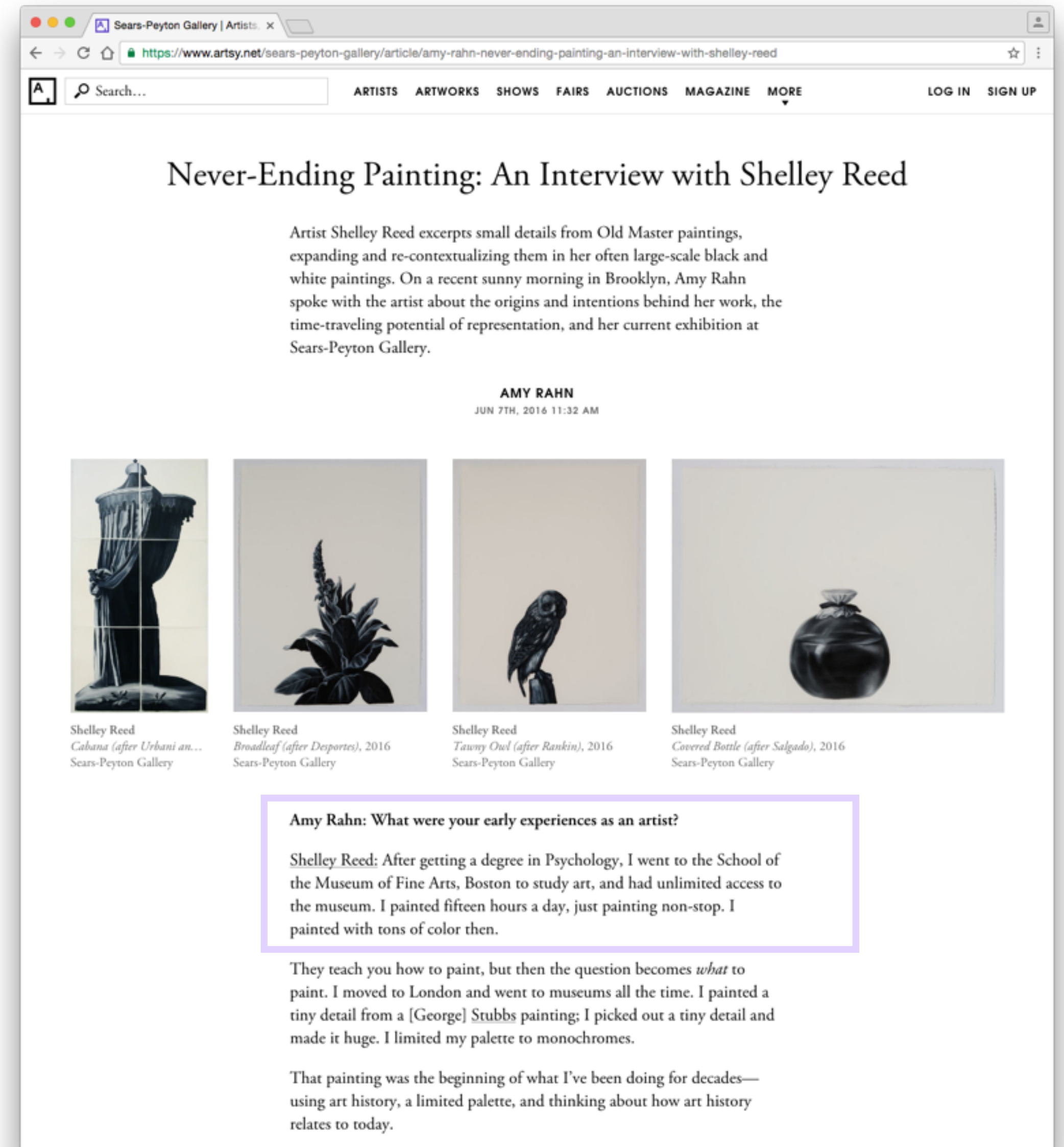
# About Artsy Writer — *Anatomy of a Post*

## FIND YOUR FORMAT

In addition to **bold** and *italics*, Writer offers multiple ways to format your text, including two types of headers, numbered lists, and bulleted lists. Optimize your formatting for readability, such as bolding the questions of an interview, but not the answers.

## PRO TIP

When discussing an artwork, artist, show, or gallery, don't forget to link readers to the relevant page on Artsy or other website.



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Sears-Peyton Gallery | Artists x

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## Never-Ending Painting: An Interview with Shelley Reed

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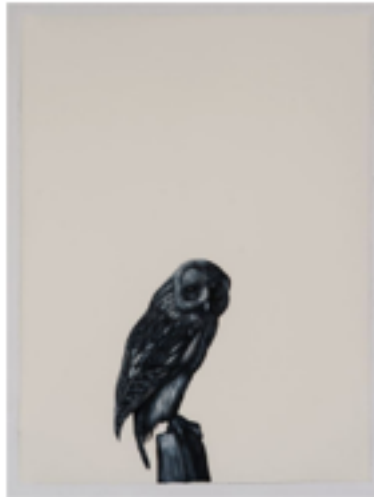
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**Amy Rahn: What were your early experiences as an artist?**

**Shelley Reed:** After getting a degree in Psychology, I went to the School of the Museum of Fine Arts, Boston to study art, and had unlimited access to the museum. I painted fifteen hours a day, just painting non-stop. I painted with tons of color then.

They teach you how to paint, but then the question becomes *what* to paint. I moved to London and went to museums all the time. I painted a tiny detail from a [George] Stubbs painting; I picked out a tiny detail and made it huge. I limited my palette to monochromes.

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# About Artsy Writer — *Anatomy of a Post*

## **CUSTOMIZE THE FOOTER**

At the end of your article, create a footer that tells readers what to do next. Footers can hyperlink to artist pages, show pages, gallery pages, or even outside articles. Posts can have one or two footers, each on a separate line and formatted in *italics*.

### **IF LINKING TO....**

### **USE THE FOOTER....**

An Artist Page

*Follow Pablo Picasso on Artsy* **OR** *Explore More Works by Pablo Picasso*

A Show Page

*“Picasso” is on View at Heather James Fine Art, Jul. 1-Sept. 30, 2016*

A Gallery Page

*Follow Heather James Fine Art on Artsy*

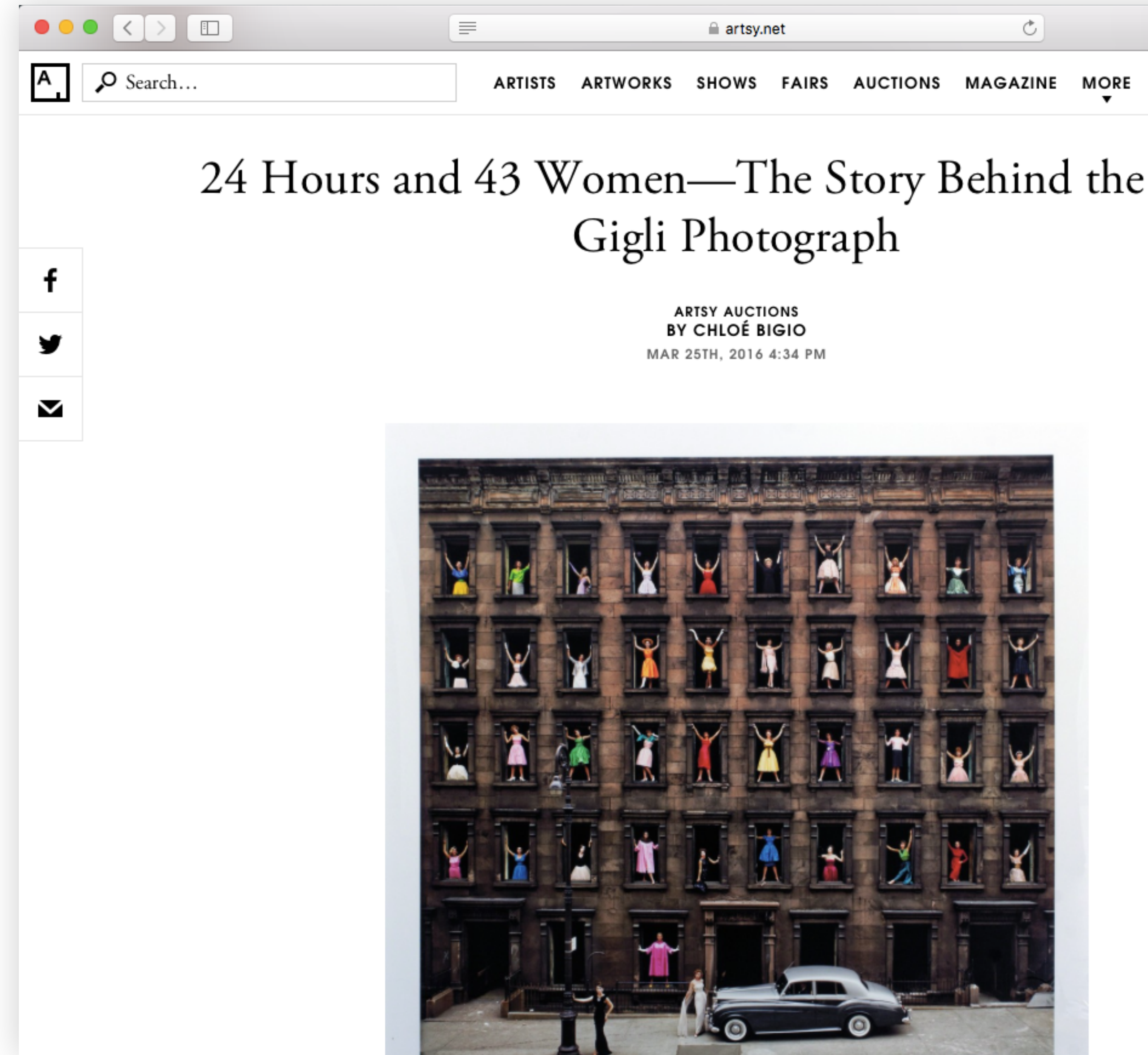
An Outside Article

*Read More About Pablo Picasso in the New York Times*

Tips For Success —

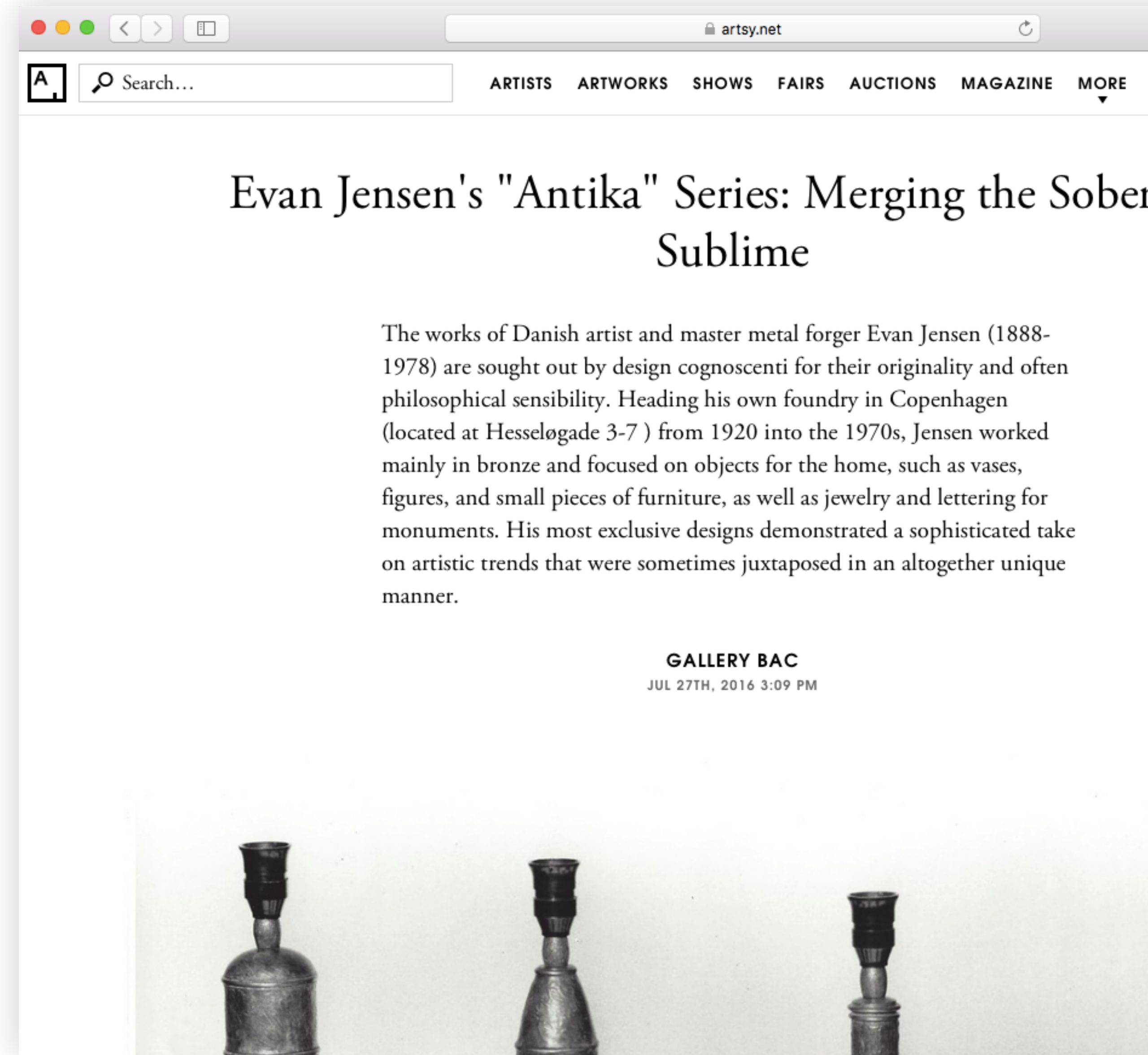
# Content Ideas — *Spotlight on an Artwork*

- Word count: ~300
- Tell the story behind a single artwork in two paragraphs or less



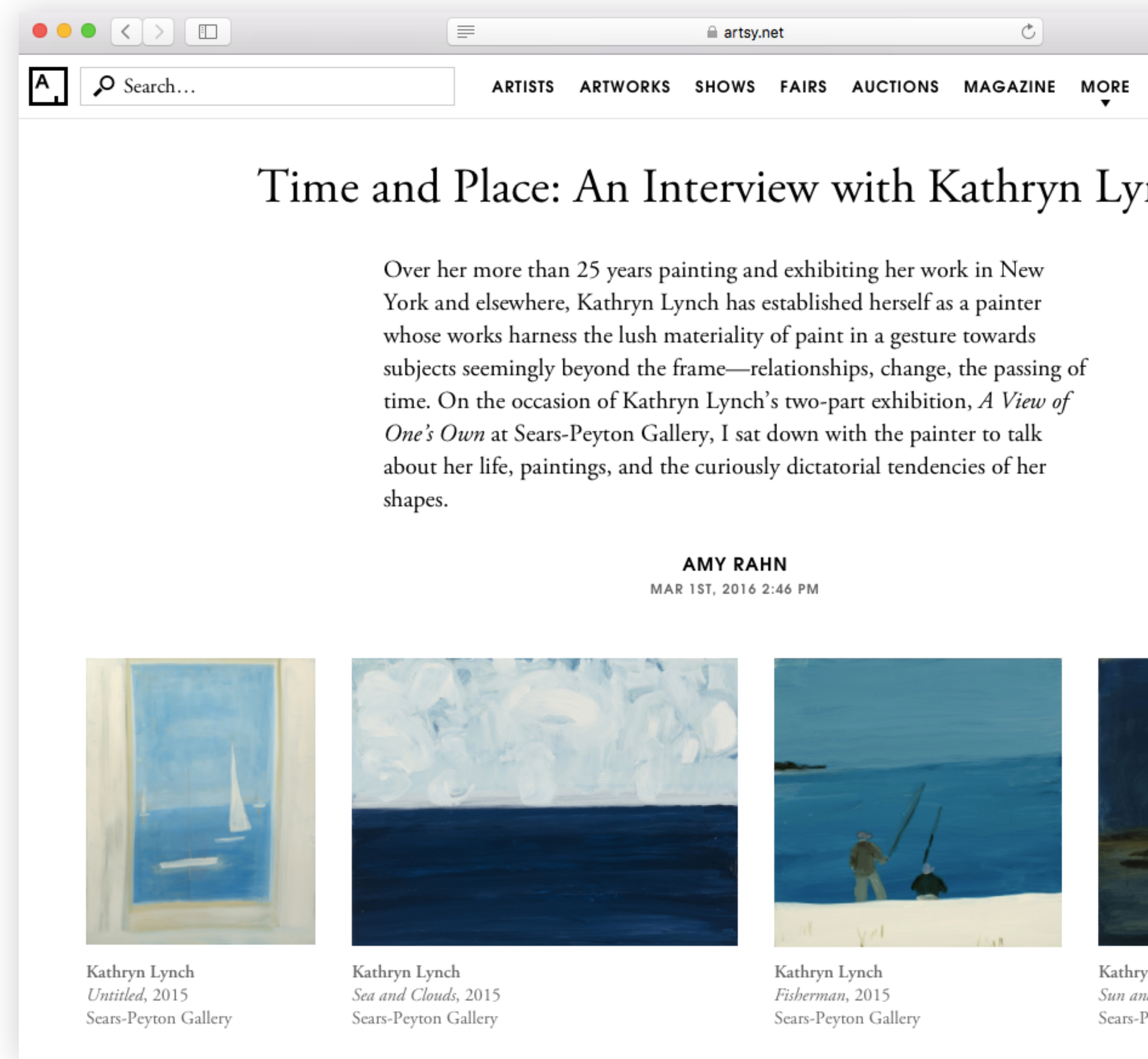
## Content Ideas — *What's in a Series?*

- Word count: ~700
- Provide a closer look into an artist's use of a **specific medium, technique, or subject matter**



# Content Ideas — *The Artist Interview*

- Word count: ~1,000
- **Introduce your artist to Artsy's audience in the artist's own words**
- Promote your gallery's brand by publishing a customized interview series, asking the same set of questions to all your represented artists



The screenshot shows a web browser window with the URL artsy.net. The page features a search bar and navigation links for ARTISTS, ARTWORKS, SHOWS, FAIRS, AUCTIONS, MAGAZINE, and MORE. The main article title is "Time and Place: An Interview with Kathryn Lynch". The text describes Kathryn Lynch's work and the interview context. The author is identified as AMY RAHN, dated MAR 1ST, 2016 2:46 PM. Below the text are three art thumbnails with captions: "Kathryn Lynch, Untitled, 2015, Sears-Peyton Gallery", "Kathryn Lynch, Sea and Clouds, 2015, Sears-Peyton Gallery", and "Kathryn Lynch, Fisherman, 2015, Sears-Peyton Gallery".

## Time and Place: An Interview with Kathryn Lynch

Over her more than 25 years painting and exhibiting her work in New York and elsewhere, Kathryn Lynch has established herself as a painter whose works harness the lush materiality of paint in a gesture towards subjects seemingly beyond the frame—relationships, change, the passing of time. On the occasion of Kathryn Lynch's two-part exhibition, *A View of One's Own* at Sears-Peyton Gallery, I sat down with the painter to talk about her life, paintings, and the curiously dictatorial tendencies of her shapes.

**AMY RAHN**  
MAR 1ST, 2016 2:46 PM

Kathryn Lynch  
*Untitled*, 2015  
Sears-Peyton Gallery

Kathryn Lynch  
*Sea and Clouds*, 2015  
Sears-Peyton Gallery

Kathryn Lynch  
*Fisherman*, 2015  
Sears-Peyton Gallery

Kathryn Lynch  
*Sun and...*  
Sears-Peyton Gallery

# Content Ideas —

## *The Artist Interview*

**TIP 1:** Whenever possible, do the interview in person (better yet, in the artist's studio), as these sessions tend to be much more personal and productive compared to those done over the phone or by email.

**TIP 2:** Use a recording device or cellphone to tape the interview, and transcribe the copy later.

**TIP 3:** Ask artists about their most recent work first, and move backwards from there. Artists are often most comfortable talking about what they are thinking about now, so use this discussion as a jumping-off point to discuss how the trajectory of the artist's career has changed over time.

**TIP 4:** If interviewing a well-known artist, read the interviews they've already done with the media. Think about how you'll make yours different. If interviewing an emerging artist, use the opportunity to go deep—why does this artist make art? What was the earliest artwork that she or he made?

**TIP 5:** Find angles into your questions, and be specific. For example, rather than: “What inspired this work?” go with something like “You're working more with found materials in recent works. What interests you about found materials?”

**TIP 6:** Don't be afraid to offer hypotheses that the artist can push back against, refute, or claim.

**TIP 7:** Ask your subject to go further. If there's something that's unclear, ask for elaboration.

**TIP 8:** When a question or topic doesn't yield results, move on.

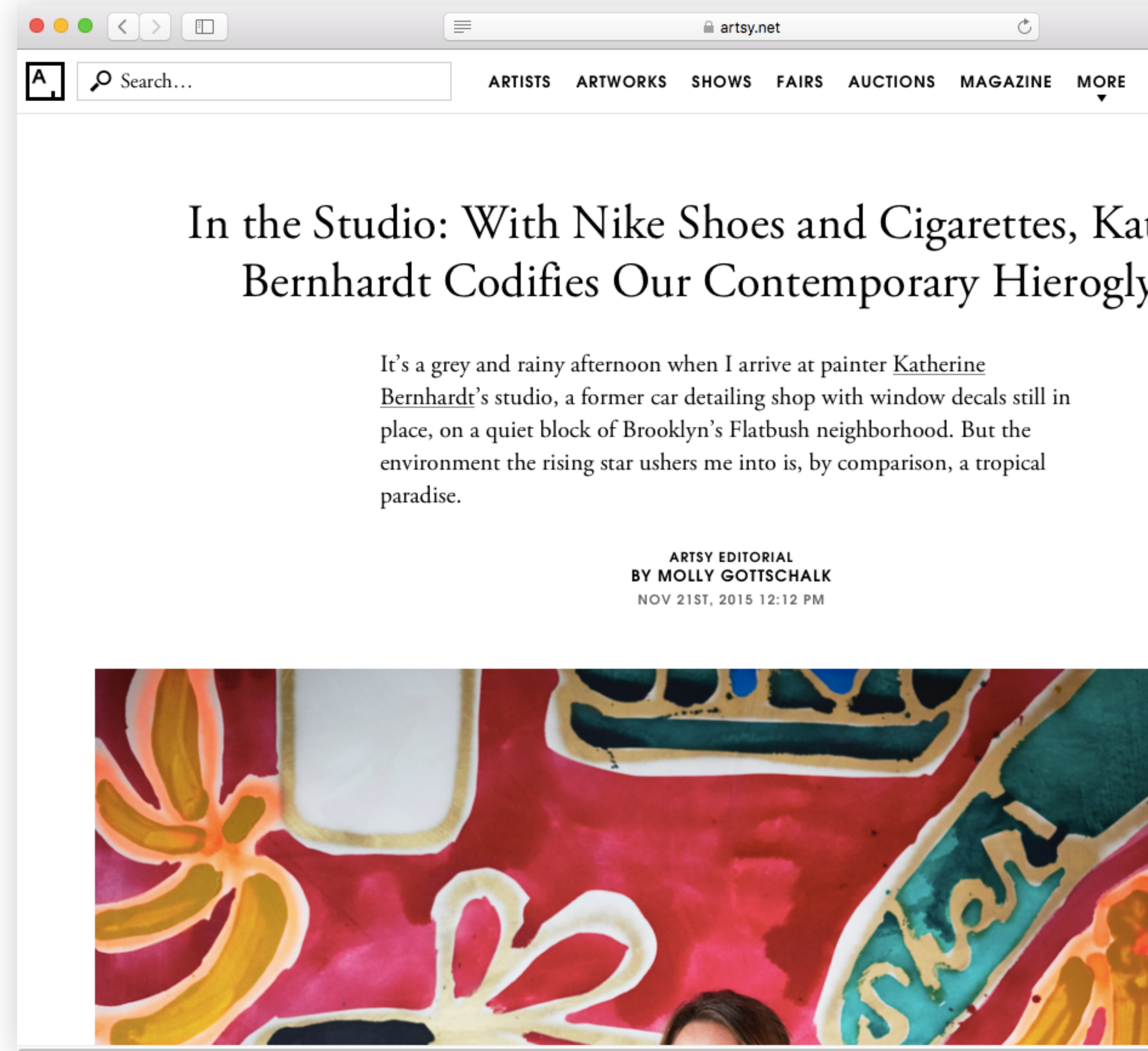
**TIP 9:** Keep it open-ended; be careful not to interrupt and cut your subject off.

**TIP 10:** Clean up the artist's quotes, removing “likes” and “ums” so that the text reads more smoothly.



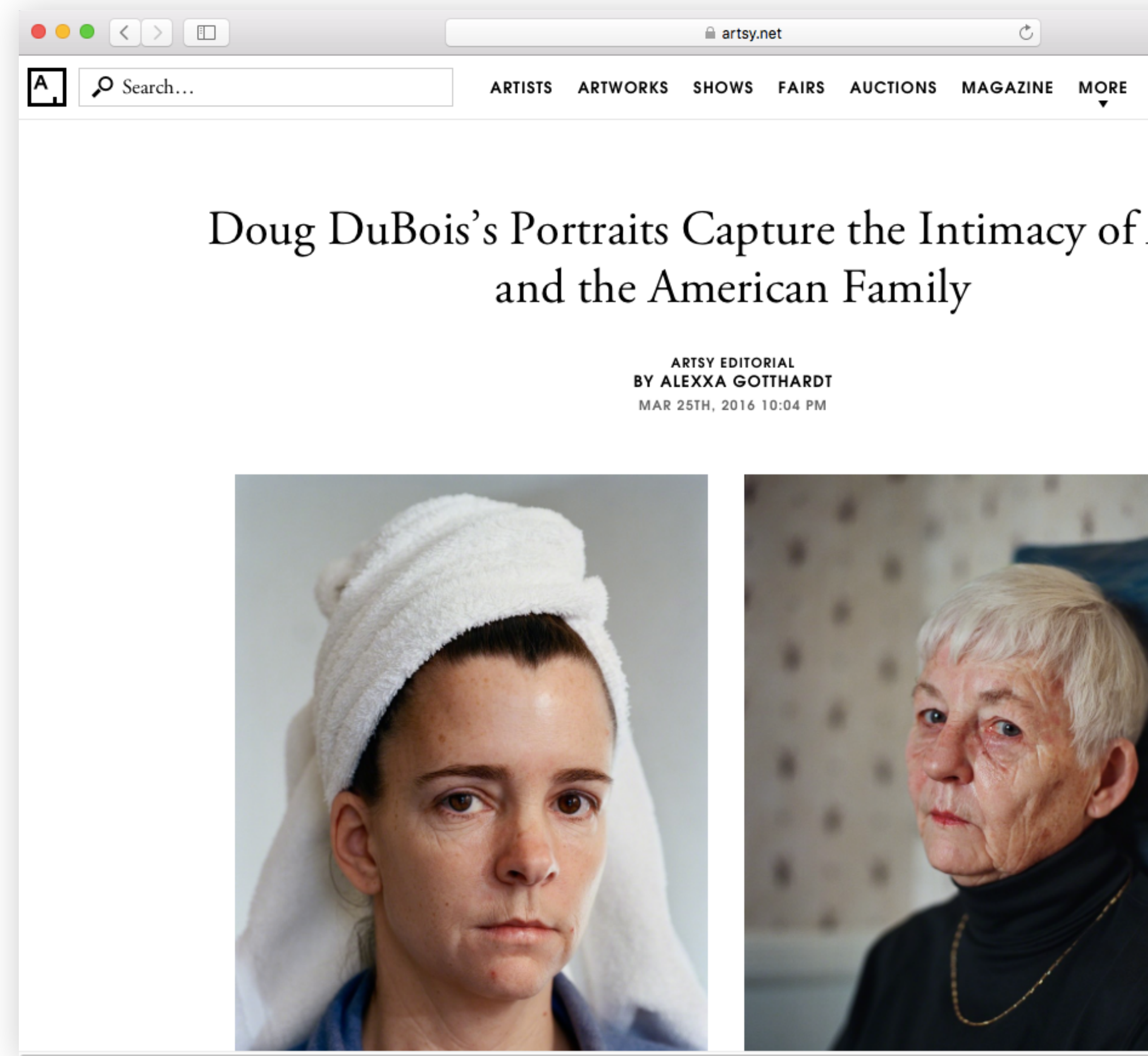
## Content Ideas — *The Studio Visit*

- Word count: ~1,000
- Anticipate an upcoming exhibition with a **behind-the-scenes look** into your artist's process and practice



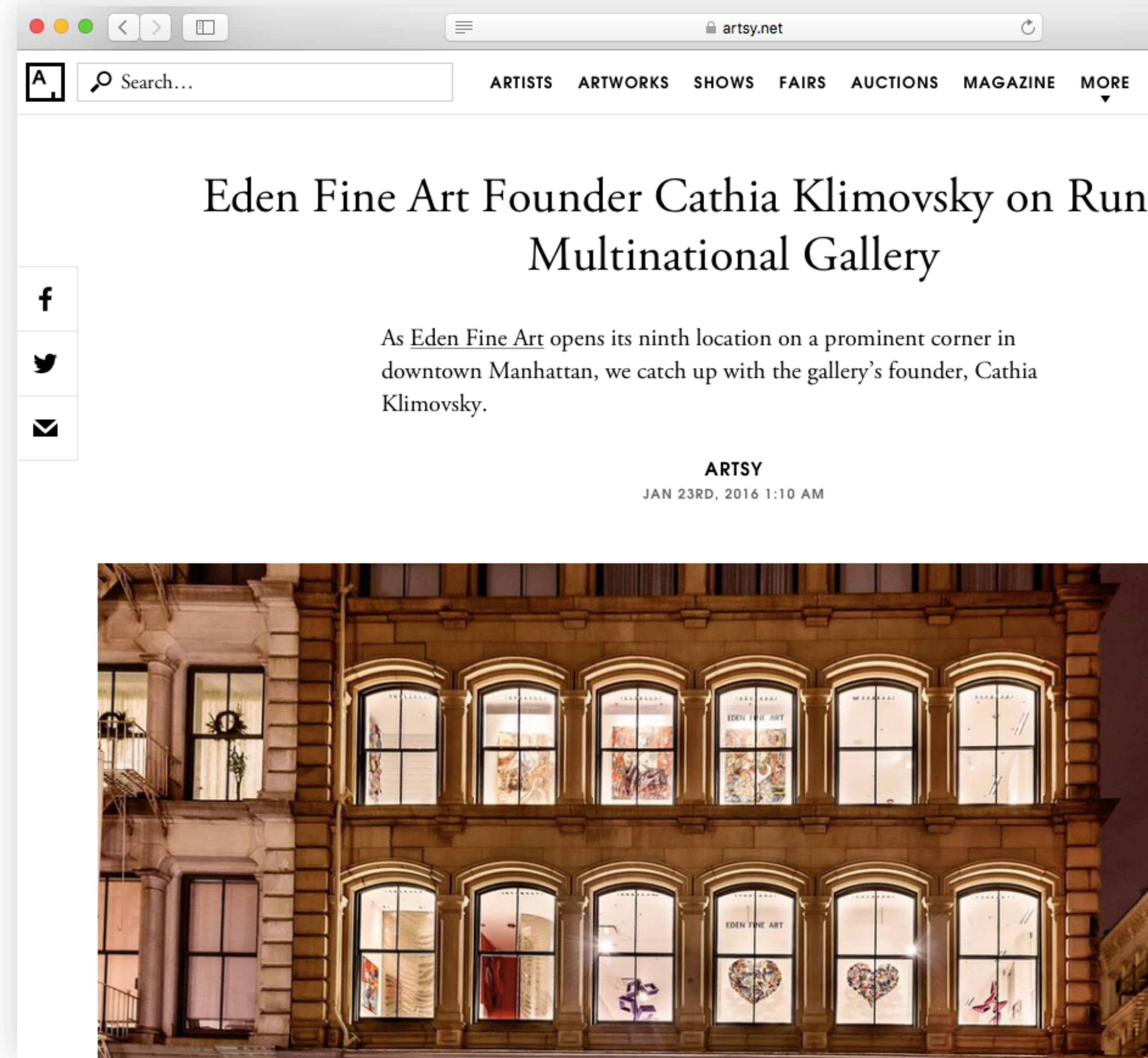
# Content Ideas — *The Extended Profile*

- Word count: ~1,200
- Take a deep dive into an artist's life and work, from the artist's early career to today



## Content Ideas — *The Gallery Profile*

- Word count: ~700
- Introduce your program to new collectors through an **interview with the gallery owner or director**



## Content Ideas — *Promote Recent Press*

While it may be tempting to re-post an excellent print or online article in its entirety, this is not the purpose of publishing on Artsy. In almost all cases, copy and pasting published content from other sources constitutes copyright infringement. Instead, consider how you can use recent press as a hook to explore a development in an artist's practice or the story behind your gallery's program.

### **TO PROMOTE PRESS ABOUT...**

#### **—AN INDIVIDUAL ARTIST**

Create a short post about the artist's practice that includes select quotes from the publication, being sure to include proper citations.

#### **—AN INDIVIDUAL ARTWORK**

You can add publication information to the artwork in CMS. Simply select the artwork you would like to edit, scroll down to the "Provenance & Additional Information Section," and add press, in the format of a bibliographic citation, in the "Literature" section.

#### **—THE GALLERY**

Conduct a behind-the-scenes tour of the gallery's back room, or post an interview with the gallery director. Then link to the recent press in the article footer.

Captivating Titles —

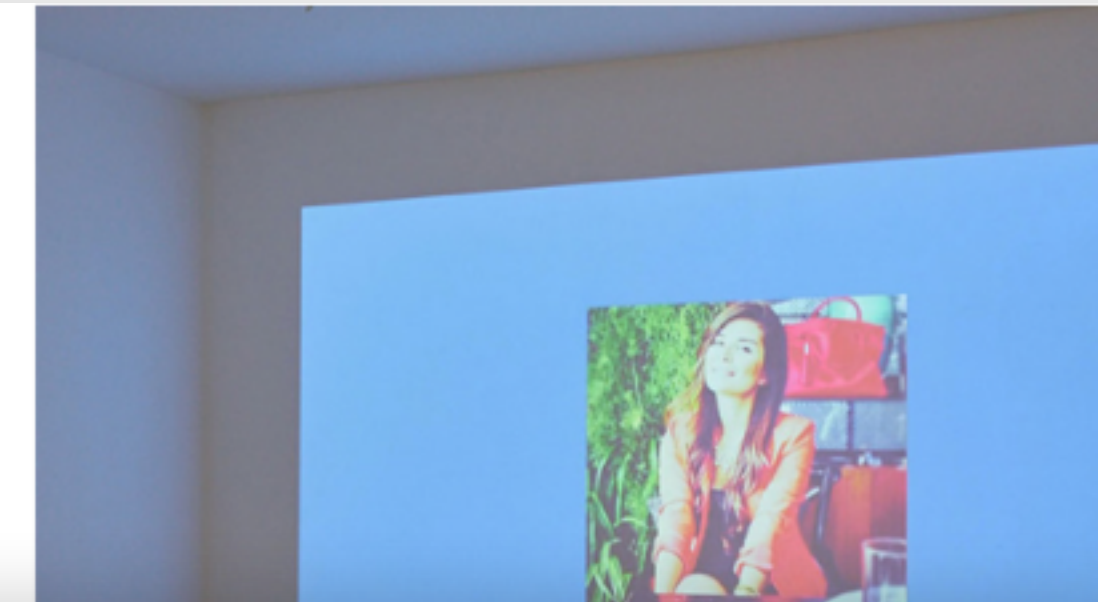
# Captivating Titles — *WWWVWH*

- Beginning with a question word—**who, what, where, when, why, or how**—can give the title a sense of mystery.

June 3rd

How an Artist Turned an Internet Scandal into a New Exhibition

BY JOOBIN BEKHRAD



June 20th

What Picasso's Prints Reveal about the World's Most Famous Artist

THE ART GENOME PROJECT  
BY SARAH GOTTESMAN



September 6th

Why Witchcraft Is Making a Comeback in Art

BY IZABELLA SCOTT



# Captivating Titles — *Ask a Question*

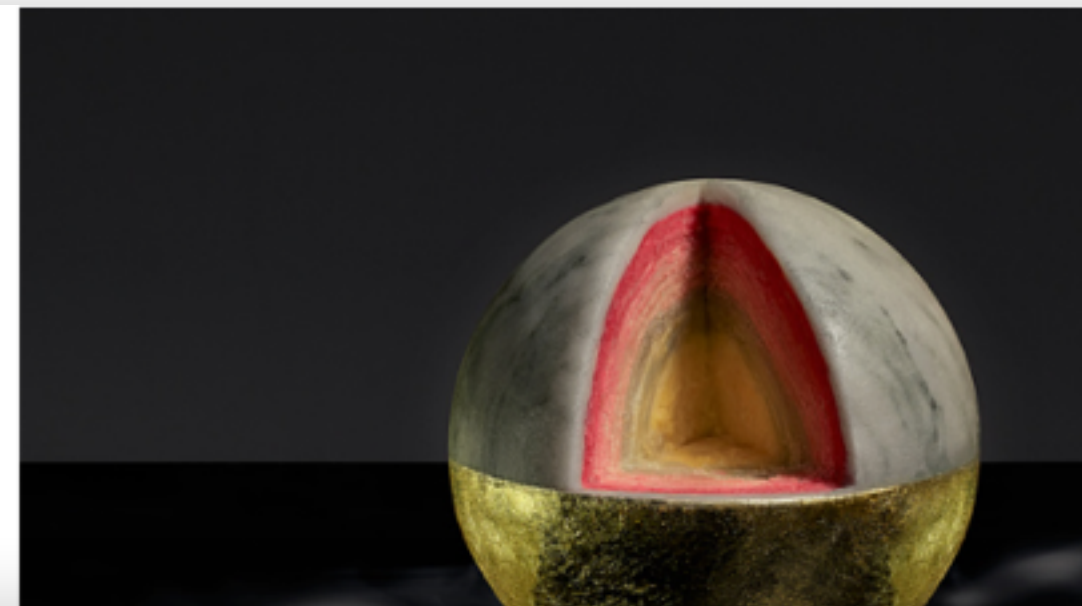
- What is the essential question the post is trying to answer?

June 17th

## Can a Cake Be a Design Object?

BY ALI GITLOW

✉️ 📱 🐦



January 11th

## The Market Is Sarah Meyohas's Medium—But Is There a Message?

BY ISAAC KAPLAN

✉️ 📱 🐦



August 27th

## Why Do We Care about an Artist's Studio?

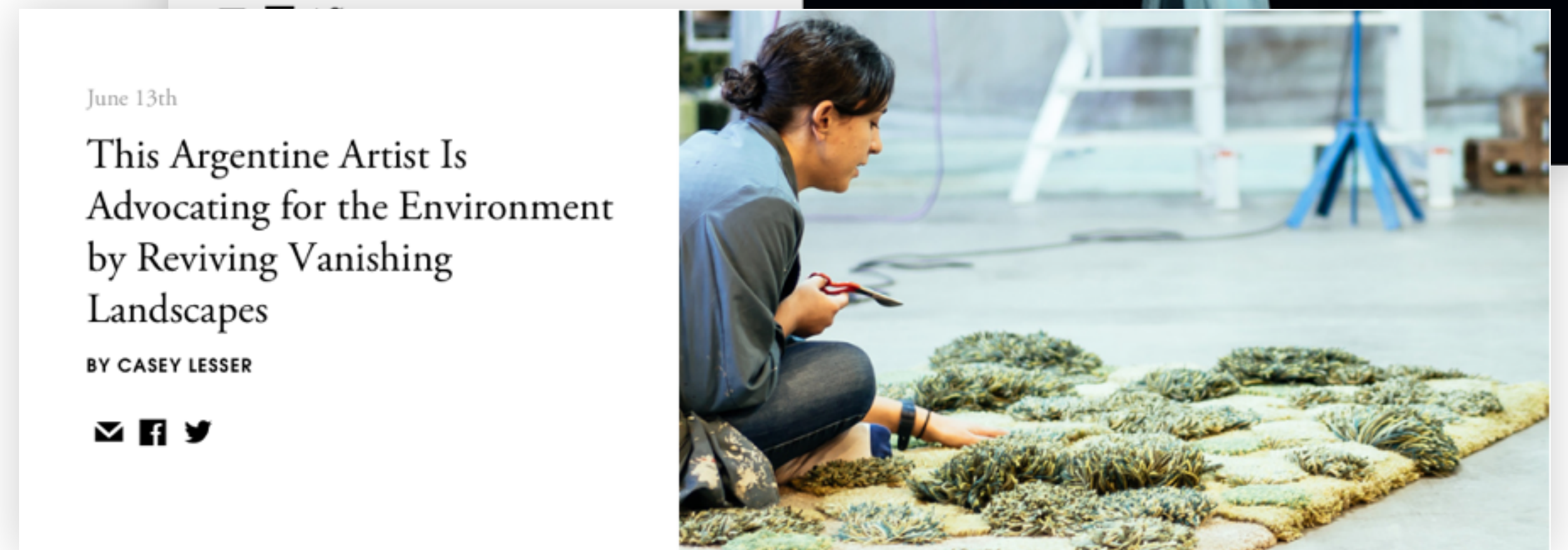
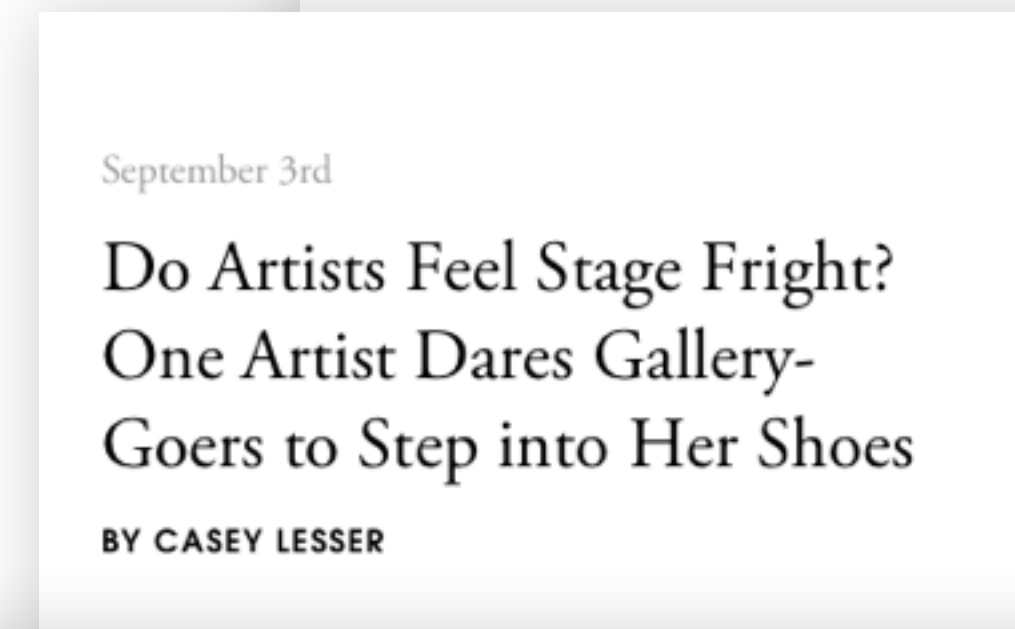
BY GEORGE PHILIP LEBOURDAIS

✉️ 📱 🐦



# Captivating Titles — *The \_\_\_\_\_ Artist*

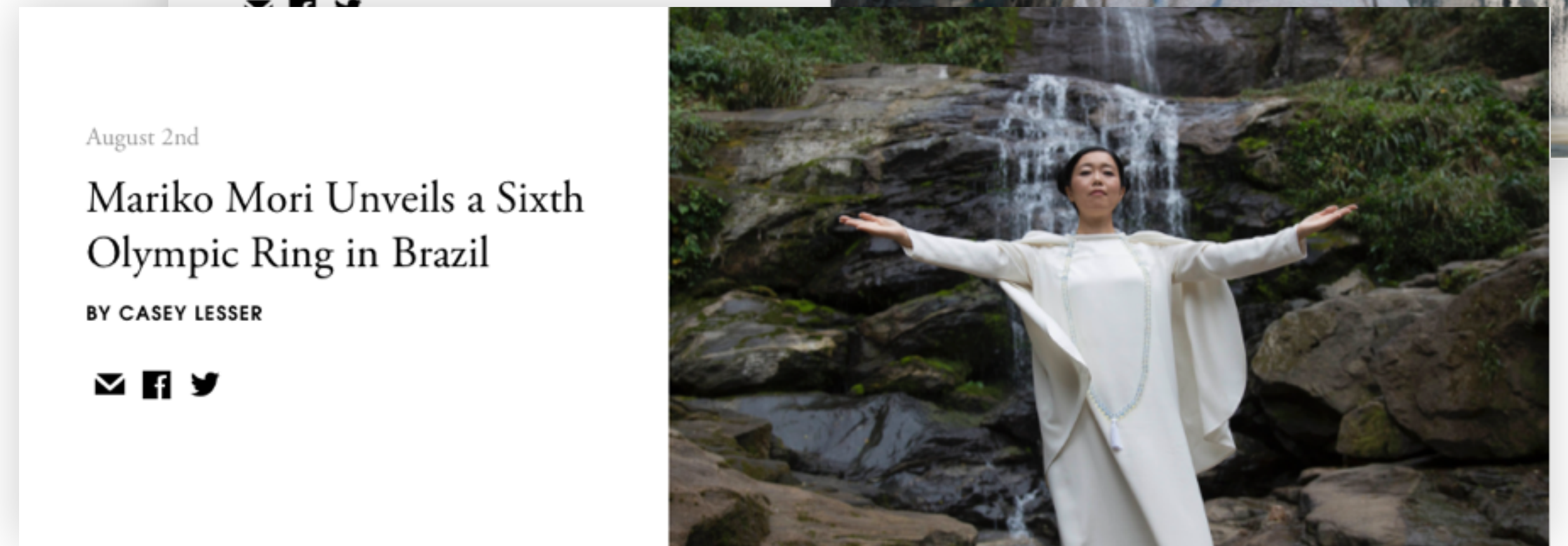
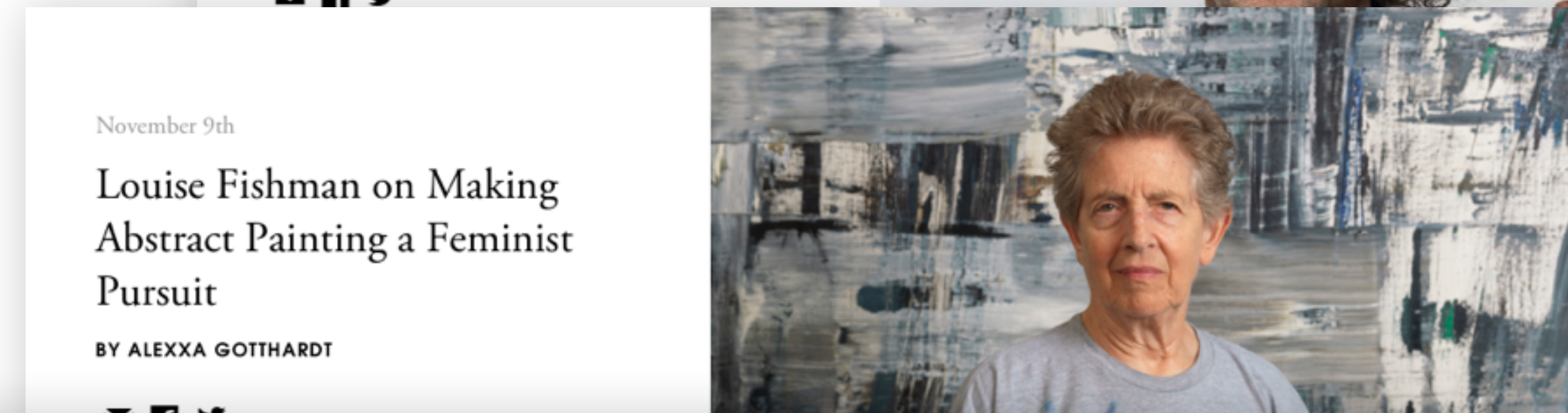
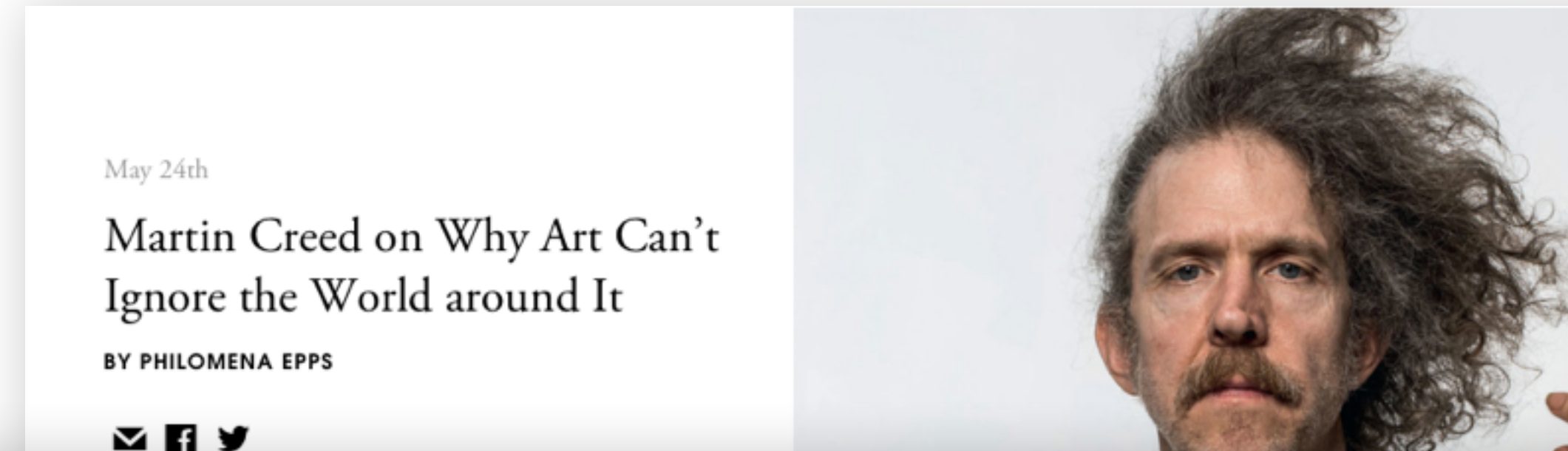
- If a sense of place is important to your artist's practice, considering using the format "This [Geography] Artist" in the title.





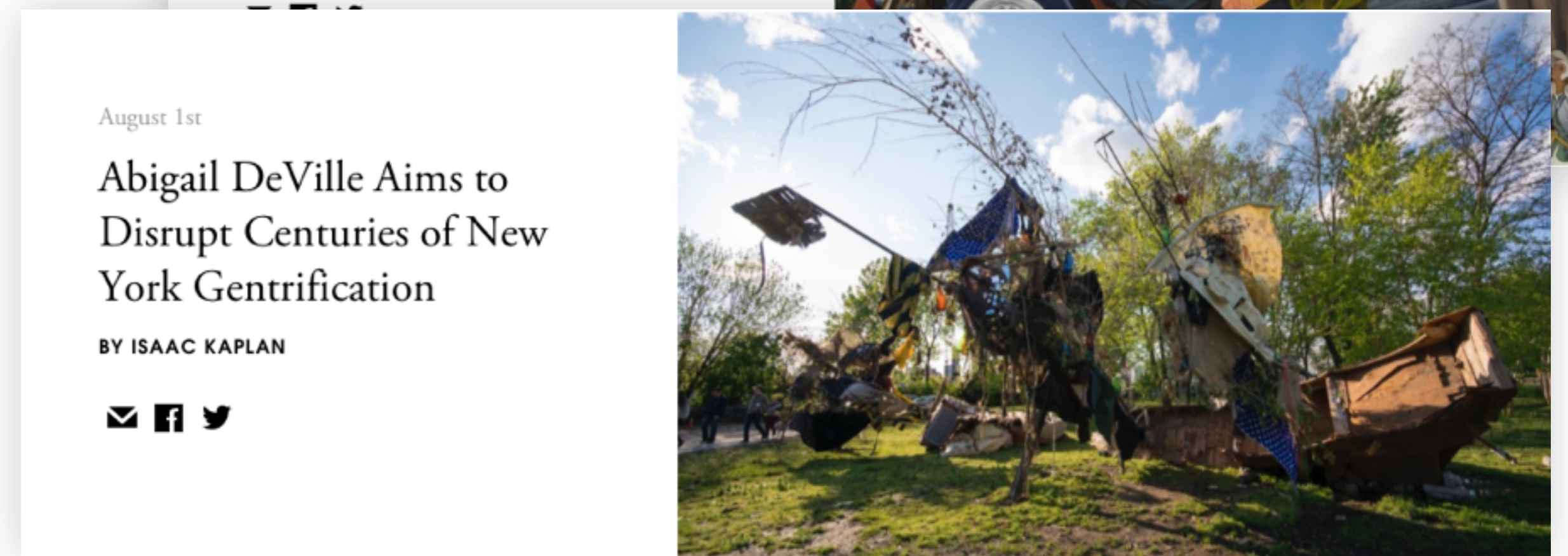
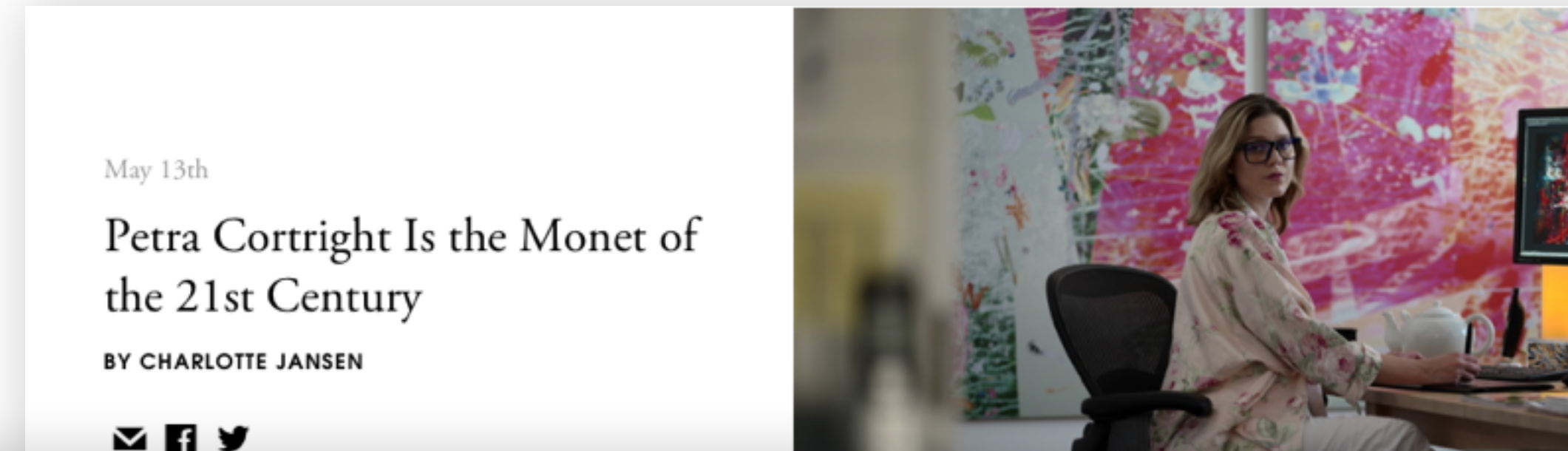
## Captivating Titles — *Artist Name First*

- Articles titled “An Interview with John Doe” assume that readers will recognize the artist’s name. To introduce your artist to new audiences, **make sure to pair the artist name with a main discussion point in the interview.**



# Captivating Titles — *Be Bold*

- Grab a reader's attention with a **bold claim about the artist's practice**, but make sure to back it up in the article itself.



# Captivating Titles — *Use a Buzzword*

- Activate your header with verbs like **reveal**, **uncover**, **discover**, **reimagine**, **spotlight**, **capture**, and **reawaken**.

September 23rd

Esther Mahlangu Is Keeping  
Africa's Ndebele Painting Alive


BY MARINA CASHDAN

A photograph of Esther Mahlangu, a South African Ndebele painter, wearing traditional beaded jewelry and a headband.

February 12th

Rare Photos of Martha Graham  
Reveal the Unique Legacy of the  
World's Most Famous Modern  
Dancer

BY MARINA CASHDAN


A photograph of Martha Graham in a dynamic dance pose, wearing a large, flowing, reddish-brown costume.

November 23rd

Nari Ward Reimagines the  
Immigrant Experience through  
Art

ARTSY EDITORIAL

✉️ 📱 🐦

A photograph of Nari Ward wearing a large, woven straw hat and a bright pink shirt, standing in a room with green plants.

Once you've published, promote your post on social media!